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ABSTRACT

The "Beyond Words" project developed and tested multi-media curricular materials in movement observation and analysis. The resulting 12 chapter text is integrated with two 1 hour videotapes to offer a theoretical and practical approach to movement study that can be utilized in classes ranging from physical education, athletics, dance, and theater, to education, psychology, and communications. Evaluation of the materials by 360 students in 20 different post-secondary programs indicated that the program substantially increases nonverbal sensitivity to and comprehension of human movement. This paper reports on the planning stage of the project, the production stage, and the evaluation stage. These discussions focus on what was done, who did it, how and why certain actions were undertaken, and any adjustments that were made as the action progressed. Included in the appendices are: (1) information for the Fund for the Improvement of Postsecondary Education (FIPSE); (2) evaluation of sites and instruments; (3) synopsis of the book chapters; and (4) advance publication promotion. (JD)

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BEYOND WORDS: A PROGRAM FOR MOVEMENT OBSERVATION AND ANALYSIS

FINAL REPORT

Grantee: Laban/Bartenieff Institute of Movement Studies
31 W. 27th Street
New York, New York 10001

Grant No.: G00 844 0475

Project Dates: Starting Date: September 1, 1984
Ending Date: February 28, 1987
Number of Months: 30

Project Director: Carol-Lynne Moore
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Mesa, Arizona 85203
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Fund Program Officer: Jay Donahue

Grant Award:

Year 1	$ 59,793
Year 2	67,344
Total	$127,137

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PROJECT SUMMARY

The Beyond Words project developed and tested multi-media curricular materials in movement observation and analysis. The resulting twelve-chapter text is integrated with two one-hour videotapes to offer a theoretical and practical approach to movement study that can be utilized in classes ranging from physical education, athletics, dance, theatre to education, psychology, and communications. Extensive and rigorous evaluation of the materials by 360 students in 20 different post secondary programs indicated that the program substantially increases nonverbal sensitivity to and comprehension of human movement. Beyond Words: A Program for Movement Observation and Analysis will be published by Gordon and Breach Science Publishers, New York, in 1988.

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Beyond Words: A Program for Movement Observation and Analysis.

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EXECUTIVE SUMMARY

Beyond Words: A Program for Movement Observation and Analysis

Laban/Bartenieff Institute of Movement Studies
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A. Project Overview. The Beyond Words project developed and tested multi-media curricular materials in movement observation and analysis for use in post secondary education. The resulting twelve-chapter text is integrated with two one-hour videotapes to offer a theoretical and practical approach to movement study that can be utilized in classes ranging from physical education, athletics and coaching, dance, theatre to education, psychology and communications. Extensive and rigorous evaluation of the materials by 360 students in 20 post secondary programs indicated that the program substantially increases the nonverbal sensitivity to and comprehension of human movement. Beyond Words will be published by Gordon and Breach Science Publishers, New York, in 1988.

B. Purpose. While it is commonly accepted that words represent only a small proportion of the total range of human communication while nonverbal behavior makes up the rest, almost all formal education, especially at the post secondary level, focuses solely on the verbal mode. Since the perception and interpretation of nonverbal behavior plays a crucial role in all face-to-face interactions and thus impacts professional practice in teaching, therapy, business, cross-cultural interactions, and the performing arts, to name only a few areas, it would seem that learners preparing for such professions should know more about movement, how to analyze it, and how to think about it critically. Yet there is a dearth of suitable curricular materials available to accomplish this purpose. The Beyond Words project was developed to help fill this gap by creating a multi-media, learner-centered program that can be integrated into existing classes in a variety of fields in which movement study has proven to be relevant.

C. Background and Origins. The Beyond Words project was sponsored by the Laban/Bartenieff Institute of Movement Studies, a small non-profit educational organization based in New York City. The Institute houses unique training programs in movement observation and analysis that draw educators, therapists, anthropologists, performing artists, and other professionals from around the country. Instructional practices developed in this interdisciplinary setting showed the potential for application in other post secondary settings, if high quality written and videotaped materials could be produced. Thus Beyond Words was initiated as an outreach project designed to impact post secondary educational practices by providing suitable materials about human movement study formerly available to only a few specialists.

D. Project Description. The Beyond Words project required three stages of development to accomplish its purpose: 1) a planning stage in which premises underlying the existing movement observation curricula were critically examined with a view to articulating the basic structure needed for the written text and videotapes, 2) a production phase in which the text book and videotapes were written and produced, and 3) an evaluation phase in which the text and tapes were tested with a variety of students in differing post secondary settings.

During the planning phase, an inquiry was made of the pattern of movement observation and analysis being practiced by certified movement analysts who were graduates of the movement analysis programs of the Laban/Bartenieff Institute. A 30-minute video sampler was made of 8 everyday events involving men, women, and children at work or play. The immediate observations, interpretations, and suggested applications were obtained on audiotapes from selected movement analysts to approximate what they actually do in varied areas of expertise. A total of 30 movement analysts participated in the study, coming from the areas of the arts, therapy, education, sports training, business and cross-cultural studies. Their responses were classified on a scheme that reflects differing levels of abstraction in observation and interpretation. The findings from this study were used to guide pedagogical decisions about the contents and level of descriptive complexity of the book, especially its later chapters.

Also during the planning phase, outlines and drafts of the chapters of the text were prepared and a script was developed for the videotape. The planning phase culminated in a "test shoot" of videotape, which alerted the staff to problems and possibilities and shaped subsequent operational decisions regarding the actual videotape production.

During the production phase the videotapes and the text were produced. In the case of the videotapes this involved "story boarding" the scripts (matching visual images with words), hiring a professional production company that provided technical assistance and resources for taping and editing, shooting the tape (a five-day process resulting in 10 hours of raw tape), and finally editing the tape (a month-long process leading to a finished product of two one-hour tapes). This full process took about nine months.

In the case of the textbook, the production process involved writing, editing, and printing test copies for use in evaluation. This process took about eighteen months and ovelapped with the video production.

During the evaluation phase the Beyond Words text and tapes were tested in 20 post secondary programs around the country with 360 students. Reaction to the request for site tests was much larger than anticipated to necessitate a staggered testing schedule and a six-month extension of the grant. Responses to the materials from both students and instructors have been positive. Moreover, evaluation results have proven quite useful in revising written materials prior to publication and also in developing an Instructor's Manual that will be marketed ultimately with the other materials.

E. Project Results. The major result of the Beyond Words project will be the publication of the twelve-chapter book and the distribution of the two accompanying

one-hour videotapes, along with an Instructor's Manual currently being prepared, by Gordon and Breach Science Publishers, New York. These materials should become available early in 1988.

The curricular materials developed during the project have also been discussed at the following conferences and meetings: 1) Art and Technology Conference, Connecticut College, New London, Connecticut - April 1986; 2) American Association of Health, Physical Education, Recreation, and Dance Conference, Cincinnati, Ohio - April 1986; 3) Laban Research Conference, Teachers College, Columbia University, New York, New York - June 1986; 4) Congress on Research in Dance Conference, University of Washington, Seattle, Washington - October 1986; 6) Laban Guild Conference, London, England - February 1987; 7) Froebel College Colloquy, London, England - March 1987; and 8) Association for Supervision and Curriculum Development Conference, New Orleans, Louisiana - March 1987.

F. Summary and Conclusions. One of the key insights we have gained from this project, based on the magnitude and tenor of response from our field evaluations, is that there is indeed a genuine interest in and need for materials on human movement in post secondary education. This need is felt, not only in movement specialities like dance and physical education, but in other areas, particularly psychology, education, communication, and theatre. Those preparing for such human service professions, wherein face-to-face interactions are a key element, need to be well prepared to think critically about movement and how it influences their perceptions of and responses to others. Beyond Words is a pioneering attempt at filling this need.

If movement study is to be integrated in post secondary curricula in a variety of disciplines, it must establish itself as a theoretical body of knowledge and not simply as a practical source of specialized information and mere techniques. Beyond Words begins this important process. While movement specialists are the most immediate and obvious audience for materials like Beyond Words, our experiences with this project convince us that they are not the only audience, and possibly not even the most important audience, if we truly wish to change post secondary practices. We have found that there is a sizeable group of instructors who, though not movement specialists themselves, are quite interested in movement as an area of human study. These individuals are very receptive to approaches integrating mind and body, verbal and nonverbal modes of learning. If Beyond Words and similar materials and approaches can be made available to these instructors, we will begin to see a real change in the level of movement comprehension fostered at the post secondary level. Certainly Beyond Words has been an important first step in this direction.

PROJECT OVERVIEW

The Beyond Words project arose from developments in movement observation and analysis fostered at the Laban/Bartenieff Institute, a center for human movement studies based in New York City. This Institute houses a unique intensive training program in movement analysis that draws educators, therapists, anthropologists, performance artists and other professionals from around the country. Curriculum in movement observation that had been developed in this setting showed the potential for application in other post secondary settings, if high quality written and videotaped materials could be produced. And so the idea of the Beyond Words project was born.

While it is commonly accepted that words represent only a small proportion of the total range of human communication while nonverbal behavior makes up the rest, almost all formal education, especially at the post secondary level, focuses solely on the verbal mode. Since the perception and interpretation of nonverbal behavior plays a crucial role in all face-to-face interactions and thus impacts professional practice in teaching, therapy, business, and cross-cultural interactions, to name only a few areas, it would seem that learners preparing for such human service and related professions should know more about movement, how to analyze it, and how to think about it critically. Yet there is a dearth of suitable curricular materials available to accomplish this purpose. Much that we had learned at the Laban/Bartenieff Institute through interdisciplinary work with various professionals suggested that our approach could help fill this gap. The challenge to be undertaken involved broadening and grounding an approach that had been developed with a highly select group of students, who were already sensitive to movement, in such a way that the resulting materials would be

useful in a wide variety of post secondary settings with a multitude of differing students who are not yet sensitized to human movement and its implications.

Consequently, the Beyond Words project required three stages of development to accomplish the goal of increasing movement "literacy" among the uninitiated: 1) a planning stage in which premises underlying the existing movement observation curricula were examined critically with a view to articulating the basic structure needed for the written text and videotapes, 2) a production phase in which the textbook and videotapes were written and produced, and 3) an evaluation phase in which the text and tapes were tested with a variety of students in differing post secondary settings.

Indeed, the Beyond Words project progressed through each of these phases, with the following results:

1) Planning phase. As a result of research, discussion, and plain old hard thinking, basic principles governing the perception of movement and the interpretation of its meaning were articulated.

2) Production phase. The written and videotaped materials were developed around the identified core principles. Theory and practice are closely integrated in the resulting design of the curriculum.

3) Evaluation phase. Response to our request for field testing was overwhelming to underscore the felt need for such materials in the post secondary field. A total of 20 colleges and universities throughout the nation participated in evaluation, and the feedback from these assessments has been used to revise written materials and to prepare an Instructor's Manual to accompany the program. The number would have been even larger if the budgetary considerations had not

necessitated restraints.

Of course, the long-term outcome of the Beyond Words project, i.e., increased "movement literacy" among post secondary learners, has yet to be observed. Fortunately, the project materials (both text and videotapes) will be published and distributed by Gordon & Breach Science Publishers of New York for a wide dissemination. A January 1988 publication date is expected.

PURPOSE

As stated above, most instruction at the post secondary level concentrates upon the verbal mode. As a result, in spite of its pervasive influence on human interactions, movement behavior is seldom directly addressed - either as a means of instruction or as a curricular subject. There would appear to be a tendency to overlook movement as a topic worthy of serious consideration and skip over this vital and ubiquitous dimension of human life.

There are, of course, a number of books available on nonverbal communication. However, many of these treatises concentrate on static aspects of nonverbal behavior, such as dress, held postures, and pupil dilation, rather than on movement variables. Moreover, only a handful of these titles incorporate actual observation training exercises. Even where such experiences are prescribed, they usually concentrate on the decoding of nondynamic aspects through the study of, typically, still photographs. Meanwhile, videotapes, if employed at all, are used primarily to assess the presence or absence of nonverbal sensitivity, rather than to

develop such sensitivity itself through proper training. Again, there are no integrative, learner-centered materials available in which a student can read about movement and then apply this learning through the application of modern video technology.

Consequently, the Beyond Words had a four-fold purpose:

1) To encourage post secondary learners to become more aware of human movement as a "hidden dimension" of the life around them,

2) To further their appreciation of movement as a potent and articulate form of human communication,

3) To provide these students with concrete perceptual skills in movement observation, and

4) To provide them with analytical and theoretical skills to aid in the interpretation of movement behavior.

Each of these four purposes was carefully weighed in the design of the written and taped materials. The integration of theory with practice is facilitated by the combination of written materials with videotaped examples of various movements in different contexts, which the student can observe and respond to. Evaluations suggest that we have enjoyed a reasonable success with each of our four purposes: learners do become more aware of movement, more sensitive to its meanings, better observers and more thoughtful interpreters of the nonverbal actions of others.

It is also clear that Beyond Words is a pioneering effort in resolving the problem of nonverbal illiteracy at the post secondary level. Most post secondary instructors are themselves inexperienced in thinking and teaching about movement. Articulating the relevance of movement observation and analysis to a group of preservice teachers or

therapists-in-training proved to be a stretch for some instructors. Thus, we learned that in a new content area like movement study most instructors need guidance if pioneering efforts are to succeed. As a result, we will be preparing an Instructor's Manual to accompany the materials produced during the project.

BACKGROUND AND ORIGINS

The Beyond Words project was sponsored by the Laban/Bartenieff Institute of Movement Studies, a small non-profit educational organization based in New York City. The Institute is a center for training in movement observation and analysis. Its programs consist of a variety of short workshops as well as an in-depth course of study (essentially one year in length) offering a certificate at its completion. These programs attract a small number of students, mostly at the post baccalaureate level, from all parts of the country. The Institute has always fostered an interdisciplinary environment, drawing students from varied fields such as education, physical and psychological therapy, performing arts, anthropology, and business.

Instructional experiences drawn from work done at the Institute formed the basis of the Beyond Words project. However, there is a key difference between the approaches used at the Institute for on-premises training, and the approaches that have been developed for Beyond Words. Obviously students who travel to New York to enroll at a center for movement study are already quite interested and experienced in movement. In contrast, Beyond Words project is an outreach effort, designed to reach a different group of students by creating a movement observation and analysis curriculum that can be implanted in existing courses offered in colleges and universities. Beyond Words , unlike many FIPSE projects, was never meant to impact

directly its sponsoring organization, but rather to impact post secondary educational practices in general by providing materials that were formerly available to only a few specialists.

This outreaching orientation was further reinforced because the project was largely conducted off the premises of the Laban/Bartenieff Institute, due to the Project Director's location in Arizona. Given the nature of the Beyond Words project, off-premises operation offered some distinct advantages. The project staff found itself working not in a setting where they were surrounded by like-minded movement specialists, but in an environment where they were constantly challenged to make themselves intelligible to non-specialists. Thus the staff faced the same challenge as the one which the produced materials would face in answering the question, "Can the study of movement be made relevant and interesting to those who have never seriously considered such study before?" Secondly, the Arizona setting proved felicitous when we got ready to produce the videotape. Not surprisingly, Arizona offers better production facilities at more reasonable prices than New York City. Moreover, we were able to tape outdoors in December when such a maneuver would have been very difficult on the Eastern seaboard.

On the other hand, running an outreach project off-premises can lead to communication problems with the sponsoring organization. In the case of Beyond Words, such problems were kept at minimum and did not interfere with the accomplishment of goals. Nevertheless, there were times when the project staff sensed that the Institute did not understand the purpose or activities of the project as clearly as would have been desired, and consequently did not provide the support,

particularly in regard to public relations and evaluation, that could have been made available. It is understandably difficult for a small and loosely-coupled non-profit organization to appreciate fully an outreach project that is not immediately beneficial to its in-house programs, especially when the project is being developed in another state far away.

While the Beyond Words project has seemingly had little impact on the sponsoring organization in the short-term, the wide distribution and dissemination of the materials through commercial channels may have a long-term impact on the Institute in two ways: first, by generating revenue through royalties on sales, and secondly, by generating interest in movement study so as to attract students to the more specialized training offered at the Institute.

PROJECT DESCRIPTION

As mentioned previously, the Beyond Words project can be conceptualized in terms of three stages of execution: 1) a planning stage, 2) a production stage, and 3) an evaluation stage. While not discrete, these stages provide a convenient way to discuss what was done, who did it, how and why certain actions were undertaken, and any adjustments that were made as the action progressed.

The Planning Stage

The basic tasks of Beyond Words were to write a book and to produce videotapes to accompany this book. While a general plan for these materials had been in existence from the inception of the idea for the project, bringing this plan into sharp focus required further research, discussion and soul-searching during a period spanning roughly the first nine months of the grant.

These three planning processes - research, discussion and soul-searching - were shared by the three key project staff members: the Project Director and the Research Associate, who were based in Arizona, and the Technical Associate, who was based in New York. Due to the geographical separation of the staff, we each had functions to pursue independently, while periodic meetings in New York or Arizona had been structured into the project to allow for collaboration and coordination of efforts.

As background research, an inquiry was made of the pattern of movement observation and analysis actually being practiced by certified movement analysts who were graduates of the Movement Analysis programs at the Laban Institute in New York. The Research and Technical Associates collaborated to create a 30-minute video sampler of 8 everyday events, involving men, women, and children at work or play. The immediate observations, interpretations, and suggested applications were obtained on audiotapes from selected movement analysts to approximate what they in fact do as professionals in varied areas of expertise. A total of 30 movement analysts participated in the study: 7 artists (dance, theater, music and literary), 9 therapists (dance, body, physical, and psychological), 4 teachers (high school, junior and senior colleges), 3 coaches-trainers, 3 business people, and 4 internationalists (anthropologists and cross-cultural citizens). Their responses were classified on a scheme that reflects differing levels of abstraction in observation and interpretation.

Findings from this study were used to guide pedagogical decisions about the contents and levels of descriptive complexity of later chapters of the book. What recommended itself was a curriculum geared broadly to the common denominators

among practicing professionals so as to insure both proper conceptual grounding and sufficient technical proficiency. With that preparation, the study suggested, students can go on to further study with a perspective that will serve well wherever they decide to concentrate in the future.

While the research was being conducted, the Project Director, who served as principal author of the text, was outlining and beginning a rough draft version of the opening chapters of the text, as well as the scripts for the videotapes. While the major responsibility for the writing rested with the Project Director, the proposed structure of the text and tapes, core concepts to be included, and the actual outlines and chapters were discussed by all staff members and such discussions were seminal to the whole creative process.

The planning stage of the project culminated in a "test shoot" of videotape in New York City during the summer of 1985. This test shoot served several purposes: 1) it allowed us to compare the relative quality of several different videotape formats, 2) it gave us hands-on experience with organizing a video crew, recruiting people to appear on the tape, and taping "on location," and 3) it gave us our first taste of what is involved in editing. While the scale of the actual production of project videotape was much larger, this preliminary shoot gave us a feel for what we were up against in a highly technical and cost-sensitive aspect of the project and in this way it was immensely helpful.

Overall, the planning stage took longer than we had expected. It seemed for a while as if we were not accomplishing much. Yet, in retrospect, we ultimately succeeded in realizing project goals because of the thoroughness of the planning and

the preparatory work laid at this stage.

The Production Stage

During the summer of 1985 the Technical Associate, who was to have been responsible for managing the videotape production, was forced to withdraw from the project due to other professional commitments. This unexpected turn of events led us to restructure the staff and overall video production plan in the following ways: 1) A replacement was found to fill in for the Technical Associate during the last two months (July, August) of the first year of the project, assisting with the test shoot described above. 2) The Technical Associate was not replaced for the second year of the project. 3) Instead the salary was used to hire a professional video production company and various production assistants who were "jobbed in" as needed during the process of shooting and editing. 4) The video production was shifted from New York to Arizona, where the whole process could be more directly under the control of the Project Director. 5) This centralization was not only efficient, but economical, since video production costs in Arizona average about one-third the cost of equivalent services in New York City.

In all respects this restructuring allowed us to improve the quality of the final product while streamlining the overall operational structure of the staff. The only drawback was that the restructuring increased the responsibilities of the Project Director.

Because producing videotape, especially for the novice, has something in common with organizing the D-Day invasion or putting together a large and very complex jigsaw puzzle, this process will be discussed in several sections that follow.

Planning the video portions of Beyond Words. Four of the twelve chapters of Beyond Words were designed to be on tape. These chapters were first outlined, then scripted, and finally "storyboarded" - a process in which the words are matched to visual images - by the Project Director. Both the script and storyboard underwent at least two revisions before actual production commenced.

While scripting was taking place, a search was initiated to locate a suitable production company in Phoenix. Phone calls identified some prospects and eliminated others that did not have suitable facilities or were too expensive for us. Several companies were subsequently interviewed and ultimately one with excellent facilities agreed to a fixed price contract; that is, they gave us a package deal for shooting and editing, rather than insisting on an hourly fee. This is an important point, because the editing ultimately took twice the time we expected it to take and we would never have been able to pay for it had we contracted "by the hour."

During this time a production assistant was hired to recruit people to appear on the tape, scout locations for taping, arrange for props, food and all the other miscellaneous things needed, and in general help manage the shoot. Because we were limited contractually to five days of shooting, the scripts had to be carefully devised to maximize "locations," and this too required adjustments in the writing.

Ultimately we were ready to shoot, with an intricate timetable worked out to get the right people to the right places at the right times. By this point we began to understand how General Eisenhower must have felt on June 5, 1944!

Shooting the videotape. During the second week of December 1985 the shooting of the tape took place. The production company crew proved to be extremely

efficient and cheerfully trooped video equipment all over the university campus, a city park, a carpentry shop, a private home, a dance studio, and other spots. However, despite thorough planning and a professional crew, unexpected technical problems arose, inclement weather intervened, and some shots had to be rescheduled. One retired gentleman had had to appear three times before we managed to get him on tape! Nevertheless, we finished shooting roughly on schedule and everything was "on the cassette" before Christmas.

Editing the videotape. A production assistant had also been hired to assist the Project Director in overseeing the editing process. This consultant was present for the shoot in December, then over the Christmas holidays she reviewed all the tape (10 hours' worth) from which two one-hour tapes were ultimately to come.

The actual editing began in mid-January 1986, and was scheduled to be completed in two weeks' time. Once we got into this process, however, it became apparent that both the project staff and the production company had underestimated the time needed for this endeavor. Ultimately it took close to four weeks to complete the edited version of the tape. The production assistant who was to have overseen the process was unable to complete the assignment as it stretched on. Again, the Project Director, with assistance from the Research Associate, had to fill in. Editing the tape properly cost the staff much in terms of time and effort that had to be diverted from other project activities. Still, the resultant product was worth it.

The final product was two hours of professional-looking, densely edited tape at a total cost of $20,000. This is a remarkably low figure at which to bring out a program of this length. We were only able to accomplish this minor miracle through good

planning and the concentration of staff time to supplement the time we bought from consultants and the production company. The staff time is a hidden cost not reflected in the $20,000 figure. In particular, the video production required much more supervision from the Project Director, especially at the editing stage, than had been anticipated. This diverted her from her major responsibility, i.e., the writing or the text, and resulted in some delays in that aspect of production. It all worked out fine in the end, but the Project Director can categorically say at this point that she would never attempt another video production of this scale without thrice the budget spent on this one.

Writing the text. In spite of the salience of the whole video experience, it is important to emphasize that Beyond Words is primarily a book accompanied by videotapes, not the reverse. While the production, from planning to completion, took about nine months and involved coordinating the efforts of about 70 people (including the nearly 60 individuals who appeared on the tape), writing and editing the text took twice as long, though it mostly involved only two people - the Project Director and the Research Associate - working together as author and editor. Writing is not nearly so glamorous as shooting videotape. Yet, it is this effort that is at the heart of Beyond Words.

The text portion of the Beyond Words program consists of 12 chapters, subdivided into two modules (A and B) in the test version produced during the project (the book will be published as a whole in the commercial version for distribution). The text introduces theoretical material about movement observation and analysis, integrating the videotape that provides learners with practical experience in observing

and analyzing movements. The synopsis of chapters included in Appendix III illustrates how this integration was handled.

Printing the text for evaluation purposes. A final aspect of the production phase involved printing a test version of Beyond Words that could be used with post-secondary learners for evaluation purposes. This involved having the material properly typed, illustrated, duplicated and bound. Typing was a staff function handled by a part-time secretary, in our case a woman who ran a word-processing business from her home. The duplicating and binding was done efficiently and economically by a local Xerox shop. Finding illustrations proved to be almost a job in itself. While we had a small amount of money in our budget to pay for photographs, this was meant to cover the processing and printing costs only. Consequently, we had to recruit various friends who were good amateur photographers to take the photos we needed. Due to technical complications in duplicating photos by Xeroxing, the Project Director finally began to use black and white line drawings to illustrate the test version of the text. Nevertheless, these drawings had to be located, sized, and designed into the text, with subsequent adjustments made in the typing. In fact, the printing of the text proved to be quite time-consuming, again absorbing more time than anticipated, with the text of Module A being printed in March 1986 an the text of Module B being printed in June 1986.

The Evaluation Stage

The basic proposal of the Beyond Words project called for materials to be tested on-site with selected groups of post secondary learners. Initially we had anticipated running between 5-10 site tests. In the fall of 1985, initial contact letters

were sent to approximately 60 colleagues in colleges and universities asking if they would consider using our materials with their students. Over one-third responded affirmatively to this request. While extremely gratifying, this large response rather overwhelmed us and created logistical problems in terms of available time and materials for coping with so many sites. As a solution, we developed a staggered site-test plan and requested a six-month time extension to fit in all the sites. Module A was tested during the Spring semester of 1986 and the whole program (Modules A and B) was tested during the summer and fall of 1986 utilizing evaluation instruments designed by the Research Associate. Ultimately we ran 20 site tests with approximately 360 students in dance, dance therapy, physical education, education and psychology programs around the country. A full list of the site test locations and populations, a description of the procedures, and copies of the evaluation instruments used are included in Appendix II. The results of the evaluation process are discussed in the next section of this report.

PROJECT RESULTS

The major result of the Beyond Words project will be the publication of the book and distribution of the accompanying videotapes by Gordon and Breach Science Publishers, New York, an established international publishing house. A press release from the publisher, as well as the test versions of the text and the videotapes are included in Appendices V and VI.

The curriculum materials developed during the project have also been discussed at the following conferences and meetings: 1) Art and Technology

Conference, Connecticut College, New London, Connecticut - April 1986; 2) American Association of Health, Physical Education, Recreation, and Dance Conference, Cincinnati, Ohio - April 1986; 3) Laban Research Conference, Teachers College, Columbia University, New York, New York - June 1986; 4) Congress on Research in Dance Conference, University of Washington, Seattle, Washington - October 1986; 5) Action Profilers International Conference, Tarrytown, New York - October 1986; 6) Laban Guild Conference, London, England - February 1987; 7) Froebel College Colloquy, London, England - March 1987; and 8) Association for Supervision and Curriculum Development Conference, New Orleans, Louisiana - March 1987.

In addition, it is expected that at least two articles, one dealing with the results of the research study with movement analysts and a second dealing with the evaluation procedures used in testing the movement study curriculum, will be developed based upon experiences with this project and detailed analyses of the results. Placement in appropriate professional journals is anticipated in the near future.

Ultimately, of course, we are most interested in the effect the Beyond Words materials will have on post secondary learners, as well as on instructors, who will be using them. Some preliminary indications of these results were obtained through the evaluation procedures used during the project. These results are summarized below.

Student evaluations. Due to the staggered schedule of evaluation, differing sets of instructions and instruments had to be developed and assembled. Basically, nevertheless, assessments by/of the participating post secondary students fell in three major categories: (1) knowledge tests (50 true-false and 28 multiple-choice items over

the substance of Modules A and B), (2) attitude surveys (open-ended comments on the relevance of materials and the learning experience; self-assessments of the skill development, knowledge acquisition and attitude formation; a semantic differential scale on the curriculum), and (3) perceptual skill tests (observation and interpretation of brief movement events recorded on a test videotape). Where feasible, the knowledge tests and perceptual skill tests were administered before and after students' exposure to the materials, while the attitude surveys were given after their study. Without going into the details here, the results of the on-going analyses suggest that the learners indeed gained in their knowledge and understanding of movements, in their skills of observation and interpretation, and in their awareness and appreciation of movement meanings in human life.

Instructor evaluations. Instructors were asked to describe their responses to the materials before using them in the classroom as well as after such use. Before the beginning of class, they were also asked to clarify their intended strategies for incorporating the Beyond Words materials into their instructional structures. After the end of their classes, they were asked to assess how the program had influenced their students and respond to the same semantic differential instrument administered to students.

The collective response of these instructors was definitely positive, with most indicating that they would purchase the materials for use in their schools. Some sample comments follow.

> In general I feel confident that the students gained a greater sensitivity to observation of movement. I

enjoyed the project very much and I feel my skills

have improved as a result.

Dr. Dean Diggins, Brooklyn College
Graduate Course: "Expressive Behavior"

I believe the program shows great promise as a tool

to help students gain greater awareness of

movement behavior - theirs and others'. It provides

comprehensive information. It's well-documented

and makes use of a variety of resources. The written

material seems thoroughly researched. The use of

video is a good idea.

Dr. Seymour Kleinman, Ohio State University
Undergraduate Course: "Movement and Self-Awareness"

My general impression is that the written materials

are well-organized, beautifully written, and scholarly.

The videotapes are professionally done and nicely

integrated with text materials.

Dr. David Bauer, California State University, Chico
Undergraduate Course: "Educational Psychology"

You are pioneers and it will take a while for teachers

to find a place to put this new concept in the curricula.

But it is important and it is needed and it will find its

place!

Professor Monty Prock, Langston University
Undergraduate Course: "Introduction to Theater"

> I liked having these materials which are more closely related to real life than others I've used. It's straight-forward, technically well made, clear and understandable for beginners, yet still interesting and useful for viewers with some experience already. I look forward to the opportunity to purchase the materials and would use them in at least two dance department courses.
>
> Professor Jacqueline Davis, State University of New York, Brockport
> Undergraduate Course: "Introduction to Movement Analysis"

Overall, instructors' comments are proving to be very helpful in alerting us to real and felt difficulties in using Beyond Words in the classroom. The observations are aiding in revisions of some of the written chapters. Moreover, these comments will be used to shape an Instructor's Manual, which will be marketed along with the text and tapes by the publisher. It is hoped that this manual will facilitate a smooth integration of Beyond Words into classroom experiences while encouraging instructors to find some of their own solutions and variations on underlying themes introduced in the work.

SUMMARY AND CONCLUSIONS

One of the key insights we have gained from this project, based on the magnitude and tenor of response from our field evaluations, is that there is a genuine interest and need for materials on human movement in post secondary education. This need is felt, not only in movement specialties like dance and physical education,

but in other areas, particularly psychology, education, communication and theatre. Students preparing for those human service professions, in which face-to-face interactions are a key element, need to be well educated to think critically about movement and how it influences their perceptions of and responses to others. Beyond Words is a pioneering step towards answering this need. It is also an innovative step, for it does not present a "cookbook" formula for decoding movement but rather lays the groundwork for a theory of movement meaning that may be of value for many works yet to come.

If movement study is to be integrated in post secondary curricula in a variety of disciplines, it must establish itself as a theoretical body of knowledge and not simply as a practical source of specialized information and mere techniques. Beyond Words begins this process. But it will take more, and no doubt even better, attempts to accomplish the integration of the verbal and nonverbal. While videotape is an expensive and often exasperating medium in which to work, we are convinced that, in combination with the written word, it is a powerful means of teaching people to understand movement. To those interested in pursuing other projects along the lines of this one, we strongly endorse a multi-media approach.

Finally, while movement specialists are the most immediate and obvious audience for materials like Beyond Words, our experiences with this project convince us that they are not the only audience, and possibly not even the most important audience. We have found that there is a sizeable group of instructors who, though not movement specialists themselves, are quite interested in movement as an area of human study. These individuals comprise the most promising audience for Beyond

Words, for they are receptive to approaches integrating mind and body, verbal and nonverbal modes of learning. If Beyond Words and similar projects can be made available to these instructors, we will begin to see a real change in "movement literacy" at the post secondary level.

APPENDICES

I Information for FIPSE

II Evaluation Sites and Instruments

III Synopsis of Chapters

IV Advance Publication Promotion

V Test Versions of Beyond Words Text (Modules A and B)

VI Beyond Words Videotapes (Modules A and B)

APPENDIX I

INFORMATION FOR FIPSE

Helpful assistance. The meetings of Project Directors in Washington, D.C., were quite helpful. It provided orientation as to the aims of FIPSE, allowed for face-to-face contact with the Project Officer, and served, particularly in the second year, as a useful means of networking with other directors whose projects involved videotaping.

Secondly, our Project Officer, Jay Donahue, was extremely supportive at every critical juncture. When a restructuring of the staff was necessitated, Mr. Donahue stood behind the Project Director's decision and clarified the lines of authority in such a way as to keep political interference by the grantee organization from impeding what needed to be done. Similarly, when we needed to carry over funds from one year to the next and to negotiate a time extension, Mr. Donahue's advice and support were invaluable.

Future proposals. In reviewing future movement study project proposals, the Fund should ask whether the project merely reinforces the study of movement as a specialty area, or whether the project has the scope to cross disciplinary lines. The future of movement study, in our opinion, lies not in its increasing specialization but in its increasing integration with other areas of curriculum and study. This integration must, of course, be accompanied by an enhanced appreciation and recognition of movement as a proper body of knowledge. Any project serving such purposes is worthy of serious consideration.

APPENDIX II

EVALUATION SITES AND INSTRUMENTS

Beyond Words was tested in 20 different classroom contexts around the nation with approximately 360 post secondary learners.

Module A Site Tests - Spring 1986

Institution	Course and Level	Number of Students
Whitman College, Psychology Department, Walla Walla, WA	Body Movement Analysis - graduate	16
Lehman College, Dance Department, Bronx, NY	Dance Perspective - undergraduate	15
Connecticut College, Dance Department, New London, CT	Movement Observation - undergraduate	18
Stephens College, Dance Department, Columbia, MO	Improvisation/Observation - undergraduate	10
State University of New York, Brockport, Dance Department Brockport, NY	Introduction to Movement Analysis - undergraduate	12
Arizona State University, Counselor Education Department, Tempe, AZ	Group Procedures - graduate	12
University of Washington, Dance Department, Seattle, WA	Introduction to Laban Movement Analysis + Dance Synthesis - undergraduate	25
Emory University, Physical Education Department, Atlanta, GA	Special Seminar on Human Movement - undergraduate	15
		123

Modules A and B Site Tests - Summer and Fall 1986

Institution	Course and Level	Number of Students
Antioch University, Dance Therapy Department, New England	Language and Observation of Movement - graduate	20
California State University, Chico, Psychology Department, Chico, CA	Educational Psychology - undergraduate	80
University of Washington, Dance Department, Seattle, WA	Laban Movement Analysis - (Intensive Certificate Program) - graduate	20
Brooklyn College, Psychology Department, Brooklyn, NY	Expressive Behavior - graduate	15
Langston University, Communications Deparment, Langston, OK	Introduction to Theater - undergraduate	15
Bronx Community College, Bronx, NY	Counseling Seminar - college staff	6
Manhattanville College, Dance Department, New York, NY	Introduction to Laban Movement Analysis - undergraduate	12
University of Kansas, Dance Department, Lawrence, KS	Introduction to Laban Movement Analysis - undergraduate	15
University of California, Los Angeles, Dance Department, Los Angeles, CA	Movement Analysis - graduate	15
Ohio State University, Dance Department, Columbus, OH	Special Seminar on Human Movement - faculty, graduate, undergraduate	18
Ohio State University, Physical Education Department, Columbus, OH	Movement and Self Awareness - graduate, undergraduate	16
Arizona State University, Counselor Education Department, Tempe, AZ	College Culture and Environment - graduate	6
		238

A NOTE TO THE INSTRUCTOR

Thank you for your assistance in field-testing Modules A & B of "Beyond Words." If at all possible, please follow the sequence of steps below.

Step	Activity	Material
1) Preliminary Assessment	Upon initial examination, how do Modules A & B strike you? Please record your impressions.	GRAY form, marked, "Instructor: Pre-A"
2) Pretest of Students	Part X is on the "Test" video tape. Show the "Module A - Pretest" only once, and give students up to 5 minutes to record their observations on the movement event. Part W consists of objective information items, probably requiring 20-25 minutes.	GOLD form marked, "Pre-A"; and Video cassette marked, "Test"
3) Module A	The "Introduction" and Chapters 1, 2, 4, & 6 are all textual, and do not need video equipment. (Thus, they may be designated as out-of-class assignments to save the class time for elaboration and discussion. Throughout, instructor's imaginative uses and extensions of the materials/ exercises are strongly invited.) Chapters 3 & 5 require the use of the 45-minute Module A video tape, which gives all the instructions for playing and for student participation. Do not schedule Chapters 3 & 5 within a single session - one at a time! (No special attire for exercises needed, but some crayons and drawing paper, plus desk/floor surface, needed for Chapter 3.)	Booklet marked, "Module A"; and Video cassette marked, "Module A"
4) Post-A Test of Students	Part X is again on the "Test" video tape. There are two events this time. Show each event only once, and allow up to 5 minutes per event for responses.	LAVENDER form marked, "Post-A"; and Video cassette marked, "Test"

32- continued on the other side --

5) Module B	Chapters 7, 10, 11, & 12 do not need video equipment, even though students are encouraged to see the tape again after reading 10. Chapters 8 & 9 require the use of the 45-minute Module B video tape with all instructions. Do <u>not</u>, however, schedule 8 & 9 within any single session - one at a time! Chapter 8 should be examined a few times while keeping notes for later comparison with 10 (experts) and also for assessments by the instructor (see # 7 below). In Chapter 9, allow a period for discussion after each of the three main concepts: Body, Space, Effort. (No special clothing needed.)	Booklet marked, "Module B"; and Video cassette marked, "Module B"
6) Post-B Test of Students	<u>Part X</u> is on the "Test" video tape. Show the "Post-B" event <u>only once</u>, and allow this time up to 10 minutes for response. <u>Part W</u> consists of objective information items, probably requiring 20-25 minutes. <u>Part Z</u> asks for students' overall impressions and assessments of Modules A & B. This part needs 10-15 minutes.	WHITE form marked, "Post-B"; and Video cassette marked, "Test"
7) Final Assessment	Having now used them, how would you yourself assess "Beyond Words," Modules A & B? Kindly record your views. In judging student changes, comparisons between student notes on Chapter 8 events and expert observations in Chapter 9, as well as between student notes and their responses to the Post-B Test event may be instructive to examine.	IVORY form marked, "Instructor: Post-B"
8) Shipment Back	Please have all the forms (GRAY, GOLD, LAVENDER, WHITE, & IVORY), booklets (Module A & Module B), and video cassettes (Module A, Module B, and Test) back to us <u>in a sturdy box</u> or two. Do <u>not</u> use the "Priority Mail," which is actually the "First Class" and quite expensive. If more convenient, the UPS may make sense. Do retain the receipt for the shipping expenses for later reimbursement.	THANK YOU VERY MUCH!

BEYOND WORDS

Module A

(Pretest)

Social Security No. (last 4 digits)___ ___ ___ ___ Sex F M

Age_____ Today's Date_____ School_____

Class Fresh. Soph. Jr. Sr. Grad. Special (specify: _____)

Course Title_____ Instructor_____

Part X. Your instructor will play a brief video tape of an everyday movement event. Please watch closely, since the episode is shown only once. Now, here is the event.

(X-1) Describe in your own words what you have just seen. You have up to 5 minutes for this. If needed, use the back of the page too.

Part W. You find here some questions of the true-false and multiple-choice formats, touching upon varied aspects of human movement and its exploration. On the basis of your current knowledge and understanding, please answer all of them as best you can.

(W-1) The items in this part are all true-false. Read each statement carefully, decide whether it is correct or incorrect, and answer by circling either T (true) or F (false).

T F 1. Most of human communication is accomplished through words.

T F 2. When a person is tired, she or he tends to rise up from a chair by initiating the action from the upper body.

T F 3. Rather than merely recording what has been transmitted, human brains actually rewrite a signal sent on by sense organs.

T F 4. In ancient times, dancing was a major medium of sympathetic magic in which people tried to influence gods and affect the outcome of events.

T F 5. In Laban Movement Analysis, "binding" and "freeing" refer to the varying pressure of effort.

T F 6. A movement can be fully understood as a series of momentarily held positions.

T F 7. In human movement, effort is made visible only as it sustains itself.

T F 8. Movement perception relies upon an integration of far and near senses.

T F 9. Trace-forms that fall and rise can only be linear.

T F 10. There have been many longitudinal studies of movement behavior to yield rich information on the change over time of expressive movement patterns.

T F 11. Body language and nonverbal communication are vital media through which personal and cultural identity is established and maintained.

T F 12. The bipedal stance of human beings is a streamlined, functional design with a minimum of risk to the various parts of the body.

T F 13. Indirecting movements often appear circuitous, meandering, and flexible.

T F 14. Extension systems transform a social experience of collectivity into a private biological experience.

T F 15. According to Polanyi, the operations of the higher-level functions can be readily derived from the laws governing its lower-level particulars.

T F 16. In contrast with verbal communications, movement rituals are relatively late manifestations of the sharable meanings among members of a group.

T F 17. Whether one observes linear or cyclical patterns in movements partially depends upon the duration of her or his span of observation.

T F 18. Cultural evolution, represented in the development of extension systems, is much slower in pace than the biological evolution.

T F 19. Formerly, dances were one of the main means of schooling the young to adapt themselves to the habits and customs of their forbears.

T F 20. "The sphere around the body whose periphery can be reached by easily extended limbs without stepping away from that place which is the point of support when standing on one foot" is called the general space.

T F 21. As one descends the "ladder of abstraction," human representations become less abstract.

T F 22. Music, language, or mathematics is more highly structured and culturally defined than body movement.

T F 23. Kinesphere stays with a person even in locomotion.

T F 24. Even at birth, human brains are much larger and heavier than the brains of the newborns of Great Apes, such as the orang-utan, gorilla, chimpanzee, and baboon.

T F 25. "Trace-forms," in Laban Movement Analysis, refer to a person's movements mirrored by another.

T F 26. The way a given tool is used in different cultures seems to reflect the contrasts in the manner of people's movement.

T F 27. A distance in the interpersonal space is interpreted differently by peoples of different cultures.

T F 28. Historically, Christian Church has upheld sacred dance rituals sanctioned in the Bible itself and approved their uses in worship.

T F 29. An expert observer is objective and neutral, not to be influenced by the context of movements or by his or her own interpretations and inferences.

T F 30. A metaphor treats something as if it were something else.

T F 31. Primitive warfare has always been lethal to individuals and also very destructive to the societies involved.

T F 32. Good manners hinge upon a repertoire of well-learned movement behaviors and the rules of context in particular culture.

T F 33. The movement tactics of an army has little to do with the basic defense and attack considerations for an individual soldier's body.

T F 34. An active locomotion (moving about in space) seems to help a person's adjustment to an unfamiliar life setting, for example, in the world of upside-down vision.

T F 35. A metaphor refers to the one-to-one correspondence between a phenomenon and its expression.

T F 36. One of the characteristics of movement observation experts is that all of them can and do lock themselves onto a single focus and a single rung of abstraction.

T F 37. The discovery of prehistoric tools suggests that humans were capable, even at their early stages of development, of imagining, deducing from, and speculating about observed relationships among things.

T F 38. To be a good movement observer, one has to stay keyed up and see everthing that comes to pass.

T F 39. Almost any action may be performed as a gesture or a posture.

T F 40. Because of the paradoxical features of human perception, everyone's reality is slightly different from everybody else's.

T F 41. According to Maslow, the being needs are motivators for life's basic necessities such as security, food, and sense of belonging.

T F 42. Past perceptions significantly affect present experiences.

T F 43. When it comes to movement, according to Laban, all people are simultaneously "emotional dreamers," "biological innocents," as well as "scheming mechanics."

T F 44. In many instances of misperception, the perceiver is misled by his or her own expectations.

T F 45. Games and sports are as much a reflection of a given culture's way of organizing life as battles and warfare.

T F 46. "Humane effort," in Laban's terminology, meant intentional developmental attempts to alter one's movement habits.

T F 47. A movement that carries a certain meaning in China may convey something quite different in Brazil.

T F 48. Movements that begin with the legs and arms are called distally-initiated.

T F 49. "Tuning out" refers to the brain's capacity to focus selectively on some sensations while it keeps others in the background.

T F 50. Movement behavior is a stabilizing force to reinforce the social order of a given society.

(W-2) The items below are multiple-choice. Study each question with care, choose one and only one answer out of the five, and record the letter corresponding to your choice in the space provided.

_____ 1. Which of the following body organs or apparatuses is not directly involved in kinesthetic perception?

a) Tactile senses.
b) Nerve receptors in joints.
c) Taste buds.
d) Muscle spindles.
e) Vestibular apparatus in the ear.

_____ 2. Which one of the following is not an integral phase of the movement observation process?

a) Incubation.
b) Attunement.
c) Recuperation.
d) Point of concentration.
e) Relaxation.

_____ 3. The fighting attitude in effort is reflected in

a) directing focus.
b) decreasing pressure.
c) decelerating time.
d) freeing flow.
e) alternating rhythm.

_____ 4. Ergonomics is a discipline that conducts

a) the study of macro-economics.
b) the study of agronomy.
c) the time-and-motion study.
d) the study of worker-environment interaction.
e) the operations research.

_____ 5. In Laban's terminology, the sagittal dimension refers to the process of

a) rising and falling.
b) stretching and compacting.
c) retreating and advancing.
d) bending and flexing.
e) narrowing and widening.

_____ 6. In the "foreign language" metaphor of movement, the meaning of a movement is regarded to be

a) unique to a particular individual.
b) physiognomically defined and decipherable.
c) specific to a given culture.
d) free of the contexted qualifiers.
e) identical across different cultures.

_____ 7. In comparison with the presented stimuli themselves, what we perceive tends to reveal

a) a differentiation of configuration.
b) an enhancement of asymmetry.
c) a simplification of features.
d) an increase in structural complexity.
e) an accentuation of details.

_____ 8. When a low-status group borrows, in its upwardly mobile quest, some movement behaviors and social practices from a higher-status group, the process is called

a) minstrelization.
b) masking.
c) accommodation.
d) secularization.
e) passing.

_____ 9. One of the following is a symbolic system widely used for the notating of human movements. Which is it?

a) Feldenkrais.
b) Benesh.
c) Gilbreth.
d) Alexander.
e) Taylor.

_____ 10. As one talks, there is a moving together of the body parts precisely coordinated wtih the person's speech. This phenomenon has been called by Condon

a) movement orchestration.
b) self synchrony.
c) speech association.
d) structural articulation.
e) body resonance.

_____11. One of the basic difficulties with the "molecular" approach to movement study is that

a) it is so seldom utilized in actual research.
b) it infrequently yields any reliable observational results.
c) it does not isolate the basic elements of behavior.
d) it does not follow the tested principles of science.
e) it cannot reconstruct the overall phenomenon and its meaning.

_____ 12. Only one of the following statements is explicitly metaphorical. Which is it?

a) General Lee was a West Point graduate.
b) General Eisenhower was an avid golfer.
c) General Sherman marched his army to the sea.
d) General MacArthur was a giant of a man.
e) General Washington operated along today's Interstate 95.

_____13. To decipher human movements, it helps to use which of the following dimensions to focus one's attention upon?

a) Space, time, and dynamics.
b) Body, time, and space.
c) Time, meaning, and space.
d) Dynamics, body, and space.
e) Time, body, and dynamics.

_____ 14. In the visual perception of movement, the brain's decision of what is moving and what is stationary is made easier

a) if a person is running.
b) if a person is driving a car.
c) if a person is carted in a wheelchair.
d) if a person has a 20/20 vision.
e) if a person is flying an airplane.

_____ 15. Most modern approaches to work study (e.g., time-and-motion study, ergonomics, and scientific management)

a) are extensions of the earlier tradition in crafts of apprenticeship.
b) reflect the efforts to create greater efficiency by standardizing work methods.
c) have led to greater satisfaction and higher morale of workers on the job.
d) avoid the use of an outside observer, who does not know how to do the job himself or herself.
e) do not prescribe uniform work procedures for all workers in training.

_____ 16. To understand a person's movement "as a private code," it is necessary to comprehend

a) her or his individual movement expressions.
b) the multiple contextual meanings of these expressions.
c) the underlying neurolinguistic programs.
d) a and c above.
e) a and b above.

_____ 17. The "effort", in Laban Movement Analysis, may involve change in all the dimensions below, except one. Which is the exception?

a) Pressure.
b) Time.
c) Focus.
d) Flow.
e) Pulse.

_____ 18. Movements serve all except one of the following functions in human life. Which is the exception?

a) A redistributive function.
b) A transcendental function.
c) A communicative-affiliative function.
d) A protective function.
e) A productive function.

_____ 19. Laban Movement Analysis was initially developed by Rudolf Laban as

a) a work motion analysis system.
b) a military movement analysis system.
c) a nonverbal communication system.
d) a physical therapy system.
e) a dance notation system.

_____ 20. Modern warfare, as well as (earlier) hunting activities, depends upon the development and refinement of several cultural factors. Which of the following describes the necessary combination?

a) Body knowledge and aggressiveness.
b) Social organization and body knowledge.
c) Tools/weapons and body knowledge.
d) Social organization and aggressiveness and tools/ weapons.
e) Body knowledge and tools/ weapons and social organization.

_____ 21. All except one of the following premises underlie Laban Movement Analysis. Which is the exception?

a) Analysis of movement is best handled at the molecular level.
b) The uninterrupted flux of movement.
c) Human movement is intentional.
d) Movement is a process of change.
e) The basic elements of motion can be identified.

_____ 22. All extensions

a) distill human experience.
b) leave out some aspects of experience.
c) accentuate some aspects of experience.
d) all of the above.
e) none of the above.

_____ 23. "Kinesphere" refers to

a) the sphere of energy.
b) the personal space.
c) the general space.
d) the sphere of vision.
e) the interpersonal space.

_____ 24. Which of the following metaphors has been predominant in the field of human movement study?

a) Movement is a game.
b) Movement is a language.
c) Movement is a painting.
d) Movement is a choir.
e) Movement is a journey.

_____ 25. Outside the extension systems, the world of Homo sapiens is quite

a) abstract in nature
b) impersonal in nature.
c) general in nature.
d) timeless in nature.
e) space-bound in nature.

_____ 26. In Laban Movement Analysis, the basic elements of all movements are subsumed under the uses of

a) space, time, and energy.
b) dynamics, body, and space.
c) body, space, and time.
d) energy, time, and body.
e) body, space, and rhythm.

_____ 27. Voluntary human movement is largely

a) a natural unfolding of innate tendencies.
b) a matter of stimulus-controlled associations.
c) a sensori-motor patterning of muscular mechanisms.
d) a learned expression of socially-defined character.
e) an autonomic response to physiological needs.

_____ 28. Tools humans have developed and used in the course of their history are examples of

a) the human extension systems.
b) the human intension systems.
c) the human identification systems.
d) the human fission systems.
e) the human fusion systems.

BEYOND WORDS

Module A

(Post-test)

Social Security No. (last 4 digits)___ ___ ___ ___ Sex F M

Age_____ Today's Date_____ School_____

Class Fresh. Soph. Jr. Sr. Grad. Special (specify: _____)

Course Title_____ Instructor_____

Part X. Your instructor will play a brief video tape of two everyday movement events. Please watch closely, since each episode is shown only once. Now, here is the first event.

(X-1) Describe in your own words what you have just seen. You have up to 5 minutes for this. If needed, use the back of the page too.

Now, watch carefully the second episode.

(X-2) Describe what you have just seen. Again, you have up to 5 minutes. If needed, use the back of this page also.

BEYOND WORDS

Module B

(Post-test)

Social Security No. (last 4 digits)___ ___ ___ ___ Sex F M

Age____ Today's Date_____ School_____

Class Fresh. Soph. Jr. Sr. Grad. Special (specify: _____)

Course Title_____ Instructor_____

Part X. Your instructor will play a brief video tape of an everyday movement event. Please watch closely, since the episode is shown only once. Now, here is the event.

(X-3) Describe what you have just seen. You have up to 10 minutes for this. If needed, use the back of the page also.

Part W. You find here some questions of the true-false and multiple-choice formats, touching upon varied aspects of human movement and its exploration. On the basis of your current knowledge and understanding, please answer all of them as best you can.

(W-1) The items in this part are all true-false. Read each statement carefully, decide whether it is correct or incorrect, and answer by circling either T (true) or F (false).

T F 1. One of the characteristics of movement observation experts is that all of them can and do lock themselves onto a single focus and a single rung of abstraction.

T F 2. The movement tactics of an army has little to do with the basic defense and attack considerations for an individual soldier's body.

T F 3. Historically, Christian Church has upheld sacred dance rituals sanctioned in the Bible itself and approved their uses in worship.

T F 4. As one descends the "ladder of abstraction," human representations become less abstract.

T F 5. There have been many longitudinal studies of movement behavior to yield rich information on the change over time of expressive movement patterns.

T F 6. Cultural evolution, represented in the development of extension systems, is much slower in pace than the biological evolution.

T F 7. In Laban Movement Analysis, "binding" and "freeing" refer to the varying pressure of effort.

T F 8. A movement that carries a certain meaning in China may convey something quite different in Brazil.

T F 9. In ancient times, dancing was a major medium of sympathetic magic in which people tried to influence gods and affect the outcome of events.

T F 10. Past perceptions significantly affect present experiences.

T F 11. Primitive warfare has always been lethal to individuals and also very destructive to the societies involved.

T F 12. The bipedal stance of human beings is a streamlined, functional design with a minimum of risk to the various parts of the body.

T F 13. An active locomotion (moving about in space) seems to help a person's ajdustment to an unfamiliar life setting, for example, in the world of upside-down vision.

T F 14. "Trace-forms," in Laban Movement Analysis, refer to a person's movements mirrored by another.

T F 15. "The sphere around the body whose periphery can be reached by easily extended limbs without stepping away from that place which is the point of support when standing on one foot" is called the general space.

T F 16. In human movement, effort is made visible only as it sustains itself.

T F 17. In contrast with verbal communications, movement rituals are relatively late manifestations of the sharable meanings among members of a group.

T F 18. In many instances of misperception, the perceiver is misled by his or her own expectations.

T F 19. Trace-forms that fall and rise can only be linear.

T F 20. According to Maslow, the being needs are motivators for life's basic necessities such as security, food, and sense of belonging.

T F 21. Indirecting movements often appear circuitous, meandering, and flexible.

T F 22. Because of the paradoxical features of human perception, everyone's reality is slightly different from everybody else's.

T F 23. Most of human communication is accomplished through words.

T F 24. A metaphor treats something as if it were something else.

T F 25. "Tuning out" refers to the brain's capacity to focus selectively on some sensations while it keeps others in the background.

T F 26. An expert observer is objective and neutral, not to be influenced by the context of movements or by his or her own interpretations and inferences.

T F 27. The way a given tool is used in different cultures seems to reflect the contrasts in the manner of people's movement.

T F 28. Music, language, or mathematics is more highly structured and culturally defined than body movement.

T F 29. According to Polanyi, the operations of the higher-level functions can be readily derived from the laws governing its lower-level particulars.

T F 30. Movement perception relies upon an integration of far and near senses.

T F 31. When a person is tired, she or he tends to rise up from a chair by initiating the action from the upper body.

T F 32. When it comes to movement, according to Laban, all people are simultaneously "emotional dreamers," "biological innocents," as well as "scheming mechanics."

T F 33. Extension systems transform a social experience of collectivity into a private biological experience.

T F 34. Movements that begin with the legs and arms are called distally-initiated.

T F 35. Almost any action may be performed as a gesture or a posture.

T F 36. Whether one observes linear or cyclical patterns in movements partially depends upon the duration of her or his span of observation.

T F 37. The discovery of prehistoric tools suggests that humans were capable, even at their early stages of development, of imagining, deducing from, and speculating about observed relationships among things.

T F 38. Good manners hinge upon a repertoire of well-learned movement behaviors and the rules of context in particular culture.

T F 39. Kinesphere stays with a person even in locomotion.

T F 40. Body language and nonverbal communication are vital media through which personal and cultural identity is established and maintained.

T F 41. A movement can be fully understood as a series of momentarily held positions.

T F 42. A distance in the interpersonal space is interpreted differently by peoples of different cultures.

T F 43. "Humane effort," in Laban's terminology, meant intentional developmental attempts to alter one's movement habits.

T F 44. Movement behavior is a stabilizing force to reinforce the social order of a given society.

T F 45. Formerly, dances were one of the main means of schooling the young to adapt themselves to the habits and customs of their forbears.

T F 46. Rather than merely recording what has been transmitted, human brains actually rewrite a signal sent on by sense organs.

T F 47. Even at birth, human brains are much larger and heavier than the brains of the newborns of Great Apes, such as the orang-utan, gorilla, chimpanzee, and baboon.

T F 48. To be a good movement observer, one has to stay keyed up and see everthing that comes to pass.

T F 49. A metaphor refers to the one-to-one correspondence between a phenomenon and its expression.

T F 50. Games and sports are as much a reflection of a given culture's way of organizing life as battles and warfare.

(W-2) The items below are multiple-choice. Study each question with care, choose one and only one answer out of the five, and record the letter corresponding to your choice in the space provided.

_____ 1. Which of the following metaphors has been predominant in the field of human movement study?

a) Movement is a game.
b) Movement is a language.
c) Movement is a painting.
d) Movement is a choir.
e) Movement is a journey.

_____ 2. As one talks, there is a moving together of the body parts precisely coordinated wtih the person's speech. This phenomenon has been called by Condon

a) movement orchestration.
b) self synchrony.
c) speech association.
d) structural articulation.
e) body resonance.

_____ 3. Voluntary human movement is largely

a) a natural unfolding of innate tendencies.
b) a matter of stimulus-controlled associations.
c) a sensori-motor patterning of muscular mechanisms.
d) a learned expression of socially-defined character.
e) an autonomic response to physiological needs.

_____ 4. To understand a person's movement "as a private code," it is necessary to comprehend

a) her or his individual movement expressions.
b) the multiple contextual meanings of these expressions.
c) the underlying neurolinguistic programs.
d) a and c above.
e) a and b above.

_____ 5. Outside the extension systems, the world of Homo sapiens is quite

a) abstract in nature
b) impersonal in nature.
c) general in nature.
d) timeless in nature.
e) space-bound in nature.

_____ 6. To decipher human movements, it helps to use which of the following dimensions to focus one's attention upon?

a) Space, time, and dynamics.
b) Body, time, and space.
c) Time, meaning, and space.
d) Dynamics, body, and space.
e) Time, body, and dynamics.

_____ 7. The fighting attitude in effort is reflected in

a) directing focus.
b) decreasing pressure.
c) decelerating time.
d) freeing flow.
e) alternating rhythm.

_____ 8. In the "foreign language" metaphor of movement, the meaning of a movement is regarded to be

a) unique to a particular individual.
b) physiognomically defined and decipherable.
c) specific to a given culture.
d) free of the contexted qualifiers.
e) identical across different cultures.

_____ 9. Ergonomics is a discipline that conducts

a) the study of macro-economics.
b) the study of agronomy.
c) the time-and-motion study.
d) the study of worker-environment interaction.
e) the operations research.

_____ 10. Which of the following body organs or apparatuses is <u>not</u> directly involved in kinesthetic perception?

a) Tactile senses.
b) Nerve receptors in joints.
c) Taste buds.
d) Muscle spindles.
e) Vestibular apparatus in the ear.

_____ 11. All extensions

a) distill human experience.
b) leave out some aspects of experience.
c) accentuate some aspects of experience.
d) all of the above.
e) none of the above.

_____ 12. When a low-status group borrows, in its upwardly mobile quest, some movement behaviors and social practices from a higher-status group, the process is called

a) minstrelization.
b) masking.
c) accommodation.
d) secularization.
e) passing.

_____ 13. In Laban Movement Analysis, the basic elements of all movements are subsumed under the uses of

a) space, time, and energy.
b) dynamics, body, and space.
c) body, space, and time.
d) energy, time, and body.
e) body, space, and rhythm.

_____ 14. Movements serve all except one of the following functions in human life. Which is the exception?

a) A redistributive function.
b) A transcendental function.
c) A communicative-affiliative function.
d) A protective function.
e) A productive function.

_____ 15. Tools humans have developed and used in the course of their history are examples of

a) the human extension systems.
b) the human intension systems.
c) the human identification systems.
d) the human fission systems.
e) the human fusion systems.

_____ 16. In Laban's terminology, the sagittal dimension refers to the process of

a) rising and falling.
b) stretching and compacting.
c) retreating and advancing.
d) bending and flexing.
e) narrowing and widening.

_____ 17. In the visual perception of movement, the brain's decision of what is moving and what is stationary is made easier

a) if a person is running.
b) if a person is driving a car.
c) if a person is carted in a wheelchair.
d) if a person has a 20/20 vision.
e) if a person is flying an airplane.

_____ 18. Which one of the following is <u>not</u> an integral phase of the movement observation process?

a) Incubation.
b) Attunement.
c) Recuperation.
d) Point of concentration.
e) Relaxation.

_____ 19. Modern warfare, as well as (earlier) hunting activities, depends upon the development and refinement of several cultural factors. Which of the following describes the necessary combination?

a) Body knowledge and aggressiveness.
b) Social organization and body knowledge.
c) Tools/weapons and body knowledge.
d) Social organization and aggressiveness and tools/ weapons.
e) Body knowledge and tools/ weapons and social organization.

_____ 20. Only one of the following statements is explicitly metaphorical. Which is it?

a) General Lee was a West Point graduate.
b) General Eisenhower was an avid golfer.
c) General Sherman marched his army to the sea.
d) General MacArthur was a giant of a man.
e) General Washington operated along today's Interstate 95.

_____ 21. One of the following is a symbolic system widely used for the notating of human movements. Which is it?

a) Feldenkrais.
b) Benesh.
c) Gilbreth.
d) Alexander.
e) Taylor.

_____ 22. The "effort", in Laban Movement Analysis, may involve change in all the dimensions below, except one. Which is the exception?

a) Pressure.
b) Time.
c) Focus.
d) Flow.
e) Pulse.

_____ 23. "Kinesphere" refers to

a) the sphere of energy.
b) the personal space.
c) the general space.
d) the sphere of vision.
e) the interpersonal space.

_____24. One of the basic difficulties with the "molecular" approach to movement study is that

a) it is so seldom utilized in actual research.
b) it infrequently yields any reliable observational results.
c) it does not isolate the basic elements of behavior.
d) it does not follow the tested principles of science.
e) it cannot reconstruct the overall phenomenon and its meaning.

_____ 25. Laban Movement Analysis was initially developed by Rudolf Laban as

a) a work motion analysis system.
b) a military movement analysis system.
c) a nonverbal communication system.
d) a physical therapy system.
e) a dance notation system.

_____ 26. In comparison with the presented stimuli themselves, what we perceive tends to reveal

a) a differentiation of configuration.
b) an enhancement of asymmetry.
c) a simplification of features.
d) an increase in structural complexity.
e) an accentuation of details.

_____ 27. Most modern approaches to work study (e.g., time-and-motion study, ergonomics, and scientific management)

a) are extensions of the earlier tradition in crafts of apprenticeship.
b) reflect the efforts to create greater efficiency by standardizing work methods.
c) have led to greater satisfaction and higher morale of workers on the job.
d) avoid the use of an outside observer, who does not know how to do the job himself or herself.
e) do not prescribe uniform work procedures for all workers in training.

_____ 28. All except one of the following premises underlie Laban Movement Analysis. Which is the exception?

a) Analysis of movement is best handled at the molecular level.
b) The uninterrupted flux of movement.
c) Human movement is intentional.
d) Movement is a process of change.
e) The basic elements of motion can be identified.

Part Z. In this part, we would like for you to give us your opinions of the BEYOND WORDS program (Modules A & B), as well as your comments on your experience with it.

(Z-1) What did you think of the program? Was it readily understandable? Did it hold your attention? Was the whole approach novel? Too broad or narrow? Too practical or theoretical? Were the materials presented (information, techniques, etc.) useful in your study, work, or other activities outside this particular class? Tell us your views on these and other matters related to the curriculum.

(Z-2) While still thinking about the program itself, please look at the following pairs of characterizations. On each continuum, place an x mark on where you believe the BEYOND WORDS materials are situated. Do you place them close to either end, in the middle, or where?

Difficult	___:___:___:___:___:___:___	Easy
Familiar	___:___:___:___:___:___:___	Strange
Small	___:___:___:___:___:___:___	Large
Safe	___:___:___:___:___:___:___	Frightening
Weak	___:___:___:___:___:___:___	Strong
Fast	___:___:___:___:___:___:___	Slow
Dull	___:___:___:___:___:___:___	Alive
Usual	___:___:___:___:___:___:___	Unusual
Ugly	___:___:___:___:___:___:___	Beautiful
Active	___:___:___:___:___:___:___	Passive
Useful	___:___:___:___:___:___:___	Useless
Shallow	___:___:___:___:___:___:___	Deep
Broad	___:___:___:___:___:___:___	Narrow

(Z-3) Now, please tell us what you feel you have learned out of the experience with BEYOND WORDS (Modules A & B). What knowledge did you gain, and what skills have you developed? How would these apply in your life and career? Did you learn anything new or different about yourself?

Thank you!

(Instructor:Pre-A)

BEYOND WORDS

Modules A & B

(Instructor: Pre-Use)

Name_____ School_____

Title of the course in which BEYOND WORDS (Modules A & B) is to be used_____

In terms of movement observation and analysis, what is the typical background of your students?_____

_____ Today's Date_____

Kindly tell us your first impressions of BEYOND WORDS, Modules A & B, after you have reviewed it for your classroom uses.

(over)

Within the usual structure of your course, how are you going to schedule BEYOND WORDS (A and B)? Would the program be used early in the term as an orientation or introductory unit, late in the term as an integrative attempt, or when and how else?

What reading materials (texts, etc.) are routinely used in your class?

Thank you!

(Instructor:Post-B)

BEYOND WORDS

Modules A & B

(Instructor:Post)

Name_____ School_____

Title of Class_____ Today's Date_____

No. of Students_____ Scheduled___ times a week for ___ minutes/session

Type of Class__ Regular Seminar Workshop Other (specify: _____)

Modules Used In toto In part (chapters _____)

No. of Sessions Devoted_____ How Long Teaching at This Level?_____

Field of Specialty/Concentration_____

First, please tell us your assessments of the program, now that you have used BEYOND WORDS (A and B) with your students. We are particularly interested in your views on its useability (or teachability), comprehensibility, and applicability (transfer to out-of-class life situations). Your comments on the particular approach we took, or on the perspective we adopted, are also welcome.

(continue on to the next page)

Now, while still in relation to the program itself, please look at the following pairs of characterizations. On each continuum, place an x mark on where you think the BEYOND WORDS materials are situated. Would you place them close to either end, in the middle, or where?

Unusual	___:___:___:___:___:___:___	Usual
Large	___:___:___:___:___:___:___	Small
Strange	___:___:___:___:___:___:___	Familiar
Easy	___:___:___:___:___:___:___	Difficult
Dull	___:___:___:___:___:___:___	Alive
Fast	___:___:___:___:___:___:___	Slow
Frightening	___:___:___:___:___:___:___	Safe
Strong	___:___:___:___:___:___:___	Weak
Useless	___:___:___:___:___:___:___	Useful
Beautiful	___:___:___:___:___:___:___	Ugly
Narrow	___:___:___:___:___:___:___	Broad
Active	___:___:___:___:___:___:___	Passive
Shallow	___:___:___:___:___:___:___	Deep

Now, would you share your assessments of student changes and progress as a function of their experience with the BEYOND WORDS? Do they seem to be even just a little more aware of the world around them? Do they appear to <u>see</u> better? Do they talk about their observations, or discuss their inferences on the basis of movement analysis? Have you observed any signs of their learning and development along the desired lines?

Thank you!

APPENDIX III

Synopsis of

BEYOND WORDS:
A Program for Movement Observation and Analysis

Module A

0. Introduction	.....	General introduction to the field of movement study through a series of sensitization exercises. In response to photographs, readers are invited to test their skills of observation and interpretation.
1. Human Perception	.....	The nature of human perception is explicated by pointing out salient characteristics of the process. One sees several paradoxical functions involved and begins to appreciate the complexity of everyday perceptual experiences.
2. Perception of Movement	.....	A more specific orientation to movement observation and analysis is attempted through a discussion of the roles both proximal and distant senses play in movement perception. In addition, the sense of time, as it relates to movement awareness, is examined.
3. Enhancing Movement Awareness	.....	To introduce readers to the observation of human movements and refine their movement perception, video exercises are presented. Mirroring, watching, echoing, and other participatory experiences, complemented with further textual exposition, equip readers with some rudimentary skills of observation.

4. Body Knowledge/ Body Prejudice	.....	A closer examination of how one makes sense of perceived movement starts with a look at the human brain, followed by a discussion of the cultural extension systems that include body movement itself. The novel concept of movement thinking is then presented in relation to the process of abstraction, and the double-edged nature of the resultant information is pointed out. On the one hand, that is to say, movement thinking can yield rich body knowledge but, on the other, it can function as a wellspring of body prejudice.
5. Deciphering Human Movements	.....	Again with videotaped exercises, readers are guided to recognize movement phrases, identify critical components and sequences in movement, notice its spatial configurations, analyze the dynamics of seemingly simple actions, and examine the bases for impression formation. Relevant explications of these experiences are provided in the text.
6. Functions of Movement in	.....	The closing chapter of Module A takes a look at the omnipresence of Human Life movement and its multifaceted functions in human life. The social, work, military, aesthetic, and religious arenas, among others, are explored to point out the salience and significance of movement. The role of movement study across time, culture, and domains of activity is clarified, and readers are provided with a detailed bibliography for further inquiry.

Module B

7. Movement as Metaphor ..... The meaning of life experience is constructed by the human mind and is often metaphorical in nature. So too, the meaning of movement hinges upon one's basic metaphoric outlook and its tacit assumptions. This chapter examines movement as metaphor, and introduces three major interpretations of what human movements represent. Attention is also called to the critical part one's knowledge of context plays in the construction of meaning.

8. Movements in Context ..... Various videotaped movement events, related to the arenas of human activities discussed in Chapter 6, are presented. Readers are to apply their current skills of movement study to decipher, as much as possible, what they see, and record their observations for future use in Chapter 11.

9. Basic Parameters of Movement ..... With numerous videotaped events and demonstrations, four basic parameters of human movement are discussed. These include body, space, effort (or dynamics), and sequence. As a useful code in the study of these parameters, readers are introduced to the system of Laban Movement Analysis (LMA).

10. Process Principles in Observation ..... So called "process principles" experienced in the videotaped exercises in Chapter 3 are recalled and explicated here. Since the complexity of movement tends to overwhelm fledgling, and even experienced analysts, techniques such as relaxation, attunement, concentration, and recuperation serve to keep the observational task manageable. Integration of these skills with other aspects of movement analysis is emphasized.

11. As Experts See It ..... Analyses by Certified Movement Analysts of the movement events shown in Chapter 8 are introduced. By this means, readers can see how experienced observers look at and make sense of human movements and compare expert observations with their own results from Chapter 8. In addition, the expert comments are used to introduce such concepts as the continuum of observational reference (interactive to detached) and the modes of understanding (enactive, iconic, and symbolic) which are relevant to all real-life movement observation experiences.

12. Challenges, Horizons, and Potentials ..... This last chapter discusses the work yet to be done (including a critical look at the Laban system, as well as other current codes for movement study) and the future possibilties for movement observation and analysis. The concept of temporal perspectives in such study is introduced for further understanding of human movement as a multi-channel, complex, nonlinear form of communication.

00. Addendum: Orientation for Further Study ..... The addendum includes an annotated bibliography for further study and a list of relevant professional organizations and programs.

GB ADVANCE BOOK INFORMATION

SOON TO BE PUBLISHED BY GORDON & BREACH

Gordon & Breach will be publishing **BEYOND WORDS: A Program for Movement Observation and Analysis** by **Carol-Lynne Moore**, Laban-Bartenieff Institute of Movement Studies, and **Kaoru Yamamoto**, Arizona State University, in January of 1988.

Beyond Words combines text, videotaped exercises and photographs to provide readers with the means to improve their perceptual ability and powers of observation.

Demonstrating how to observe human life through the medium of movement, this work delves into the processes we take for granted and allows us to appreciate the complexity of everyday perceptual experiences. The program encourages students to hone their skills of perception and interpretation and to integrate them with the observations of others within interactive experiences. Finally, it shows students how these skills can be used in diverse areas of endeavor, including dance, theater, sports training, coaching, therapy, classroom teaching, parenting, executive team building, management consultancy and cross-cultural communication.

The contents of this book include Human Perception, Perception of Movement, Enhancing Movement Awareness, Body Knowledge/Body Prejudice, Deciphering Human Movements, Functions of Movement in Human Life, Movement as Metaphor, Movements in Context, Basic Parameters of Movement, Process Principles in Observation, Challenges, Horizons and Potentials, and Orientation for Further Study.

For more information please contact Gordon & Breach

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